

DSM™ 752

SAMPLING MIXER

E
I
D
I
U
G
G
N
T
A



R
E
P
O





Intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

CAUTION: Risk of electrical shock – DO NOT OPEN!

CAUTION: To reduce the risk of electric shock, do not remove cover. No user serviceable parts inside. Refer servicing to qualified service personnel.

WARNING: To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture. Before using this appliance, read the operating guide for further warnings.

FEATURES

- Up to 6 secs. sampling time at 16-bit, 44.1 kHz (CD quality) sampling frequency or 12 secs at a lower sampling rate
- Samples partitionable for 4 samples of 3 secs., 2 samples of 6 secs., or 1 sample of 12 sec. length
- Separate record and play sample buttons
- Exclusive over-ride switch provides sample-cuts-music facility
- CD/phono selector switches on all three phono music inputs
- Total of six music inputs (3-Phono/CD (line) and 3-Line only)
- Level trim controls on all music inputs
- Channel-assignable/defeatable Crossfade facility
- On-board 5-band graphic EQ
- Front-panel-mounted Low-Z Mic input and rear-panel mounted Hi-Z mic input;
- Selectable headphone cueing for each music channel
- Mic auto voice-over-music facility
- Complete highly-comprehensive cueing facilities
- Built-in gooseneck XLR light socket
- 45 mm heavy-duty field-replaceable crossfade Fader
- High slew-rate super low-noise op amps
- 60 mm high-quality slide faders on all channels and master level control
- Selectable program loop for adding effects processors, EQs, etc.
- "Easy-understanding" user-friendly interface, mastered in minutes
- Available in 115 V 60 Hz and 220/240 V 50 Hz versions

GENERAL DESCRIPTION

The DSM™ 752 multi-media entertainment mixer is a brand new addition to Peavey's line of premium quality DJ equipment.

It is an all-American-made, high-quality, rugged, professional DJ mixer.

DJs, rap recording artists, and specialist DJ equipment dealers were closely involved in active consultancy during and throughout each design stage.

Housed in an 8-3/4" x 19" rugged steel chassis, the DSM 752 boasts a truly remarkable array of much-preferred DJ features like: Up to 12-seconds of digital sampling partitionable as one 12-second, two 6-second, and four 3-second samples; Three individual music channels; six music inputs, three of these inputs being individually switchable to phono or CD; fully assignable crossfader; five-band audio EQ and built-in gooseneck XLR light socket. All Fader potentiometers are studio-quality components. A low-impedance, phantom-powered, front-panel-mounted microphone input delivers fast, positive connect and disconnect facility for the DJ's mic, and rear-mounted 1/4" input is provided for Hi-Z microphones.

Because CDs are playing a much larger part as the preferred DJ music medium, and vinyl is becoming very difficult to obtain, each phono input on this DJ mixer has an individual slide switch that changes this input from vinyl to CD (or back again) quickly and easily so, as vinyl becomes even more scarce, every Phono (record deck) input may also be used for CD players.

PARTS INVENTORY

Thank you for purchasing the Peavey DSM 752 professional DJ mixing unit. When used in accordance with this manual, your new DJ mixer will give you years of excellent service.

In order to read this manual you will have already unpacked the unit.

You should have:

One DSM 752 mixer unit

A 34 VAC C.T. UL listed wall-mount power supply unit packaged separately from the unit.

Please retain all packing material for future use.

INSTALLING THE UNIT

This mixer's chassis is specially sloped so it can be placed on a table top without extra end-bells or other accessories. This has been designed specially for the mobile DJ who needs to move very rapidly from gig to gig.

This mixer may also be mounted in a standard 19" equipment rack using 19" rack-mounting screws and washers (Peavey accessory part #5003), or may be built into the surface of a DJ console by cutting a hole and using screws to secure the unit to the surface of the console.

TUTORIAL

NOTE: This is provided for people who already know how to use a conventional DJ mixer and wish to get a "Quick start" on sampling.

HOW TO USE THE SAMPLER...

To Record A Sample

Step #1.

Select sample source. Press any of the Input Channel Assignment switches to select the signal to record. An LED light will illuminate indicating the selected source.

more...

The channel TRIM must be adjusted and the CD/Phono <-> LINE switch set to the desired input. The Channel level controls need not be up in order to record from a channel. The Mic level needs to be up but the Mic does not need to be turned on. This allows samples to be recorded without interfering with the main output.

info...

More than one source may be selected. This can be used to record mixed sources such as voice mixed with the output of a sound effects keyboard.

Example: If there were an effects keyboard connected to Line 1 input, selecting MIC 1 and CH. 1 would allow recording of both voice and sound effect in the same sample.

Step #2.

Select number of samples. Push and hold the length button and press either the 12 SEC. button for one 6 to 12 second sample, the 6 SEC. button for two 3 to 6 second samples or one of the 3 SEC. buttons for four 1-1/2 to 3 second samples. Release all the switches and the lights above the partition switches will indicate which partitions are available for recording.

info...

Changing the partitioning erases all stored samples.

Step #3.

Select the sample speed. The sample SPEED knob adjusts the record speed from 100% which yields full CD quality samples to 50% which yields slightly less than CD quality but twice the sample time.

Step #4.

Push the red RECORD button. This arms the record circuit. The sample will not start to record until the next step.

info...

The LED above the RECORD switch will blink to indicate that the sampler is ready to record.

info...

The LED lights above the active partitions will blink to indicate which partitions are ready to record.

Step #5.

Push the desired PARTITION switch to record the sample. Push the partition switch a second time to stop the recording.

more...

If the sample recording is not stopped manually, recording will automatically stop after the selected sample time has elapsed.

info...

The LED light above the newly recorded partition switch will light steadily to indicate that this partition has been recorded.

To Play A Sample

Step #1.

Set the PLAY LEVEL to the desired playback level.

more...

Set The PLAY LEVEL to "5" to start and SMP/CUE (Sample Cue) switch off (vertical).

info...

The SMP/CUE switch can be used to listen to a sample in the HEADPHONE without being sent to the program output. When the SMP/CUE switch is on (to the right) all sample playback is routed to the headphone CUE system and will not come out the program outputs.

Step #2.

Set the OVER-RIDE switch. When the OVER-RIDE switch is off, the sample playback and the current program material will mix together in the program output. When on, the program material will be muted while the sample is playing.

info...

The OVER-RIDE switch has no effect when SMP/CUE is active.

Step #3.

Play the sample by pushing the partition switch of the desired sample.

more...

The playback partition must be one of the active partitions. (See Step #2. How To Record A Sample)

more...

The LED light above the sample partition must be lit to playback. An active partition switch LED will not light if there has not been a sample recorded into the partition. This prevents any accidental playback of "dead air" due to empty samples. (See step #4. How To Record A Sample.)

more...

A signal must have been recorded in a partition for the sampler to play it back. If a blank sample is selected for playback and the OVER-RIDE switch is on, several seconds of silence in the program will result. A blank signal can be inadvertently recorded if there was no source selected or the selected source had nothing in it when the partition was recorded.

info...

It is not necessary to wait for one sample to finish before starting another one. Whenever a partition button is pressed, any sample currently playing stops, and the new sample is started immediately. The currently playing sample can be restarted repeatedly in this manner to create a "stuttering" effect in the sample playback.

More About The Sampler

Item #1.

Sample Repeat. A playback sample can be set to repeat indefinitely. Push the REPEAT button before selecting a playback sample. The LED above the REPEAT switch will light indicating that the repeat mode is active. Play a sample as usual when the sample ends, it will automatically repeat until the REPEAT switch is pressed to turn the repeat mode off.

info...

All playback functions, such as sample selection and restart, remain unaffected.

Item #2.

Pitch Shifting. Changing the pitch of the sample playback is done by adjusting the SPEED control so that the setting is different during playback than recording.

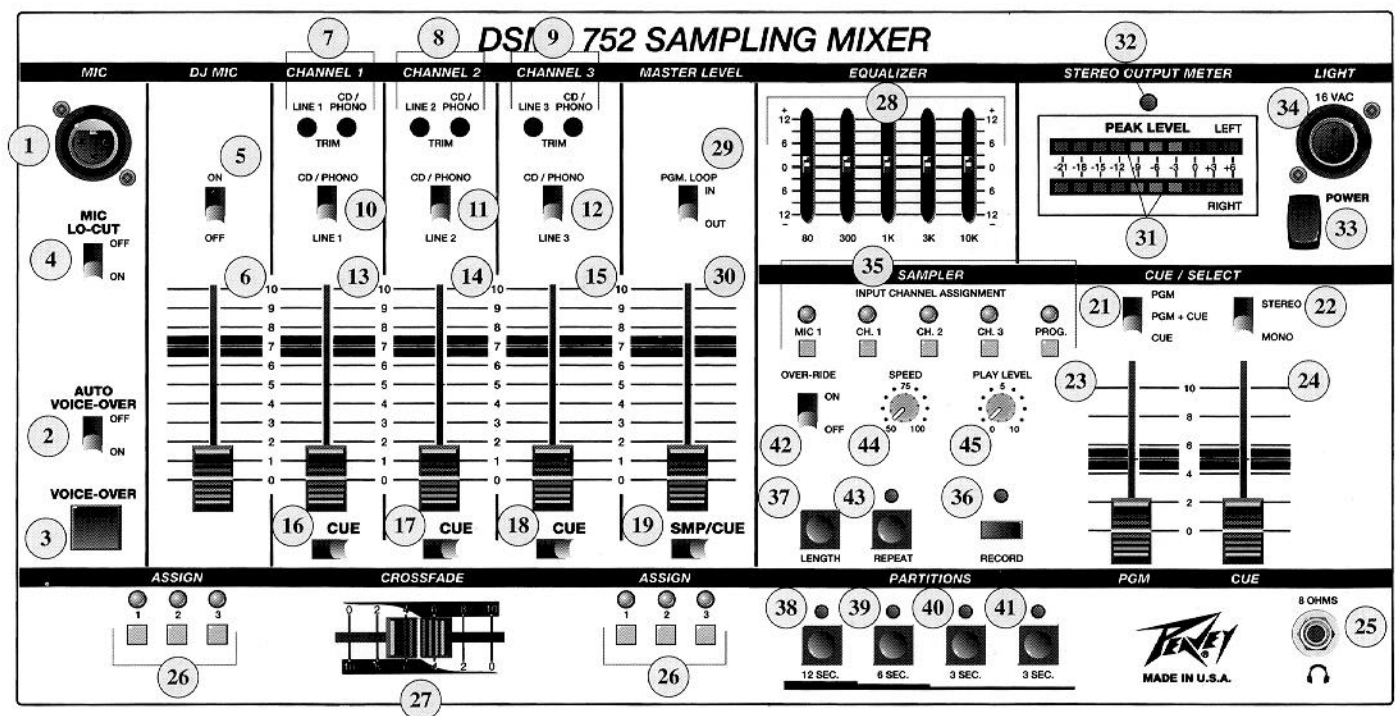
info...

Special pitch effects can be done by varying the setting of the SPEED control while the sample is being recorded or while the sample is being played.

info...

Try varying the SPEED control while a sample is playing back in the repeat mode.

FRONT PANEL



MIC CHANNEL:

Balanced Low Z Microphone Input (1)

For use with low impedance microphones or low level sources equipped with an XLR connector.

Automatic Voice-Over Switch (2)

When this switch is in the on position presentation of signals to either of the two microphone inputs, such as announcements etc., automatically drops the level of the music. Placing this switch in the off position defeats this automatic facility.

Voice-Over Button (3)

When this button is pressed it drops the music level enabling the DJ to talk over the music. Press to activate and release to deactivate.

Lo-Cut Switch (4)

Removes low frequencies from the microphone response when in the ON position so making speech more easily understood when the EQUALIZER is set for high-bass-boost.

Mic On/Off Switch (5)

Both microphone inputs are "live" when this switch is in the ON position.

Microphone Level Fader (6)

A mono Fader that determines the output level of the microphone channel.

MUSIC/MIC CHANNELS:

NOTE: Channel 1, 2, and 3 functions are identical.

Input Trim Controls (7, 8, 9)

Allows each input to be trimmed. The purpose of the trimmers is to enable the operator to trim all inputs to the same level. A more powerful (higher gain) input may be set-up to be the same level as a less powerful input. We recommend that the operator set each fader at the #7 position and then, while playing the various input devices, use the trimmers to get the same level from each device at each input.

For best performance at least one of the input trim controls should be set fully clockwise. Use the weakest input signal for this fully-clockwise trim setting and use the other trim controls to balanced (trim down) the more powerful signals to the same level as the weakest input signal.

NOTE: When rotated fully counter-clockwise an input trim control will adjust an input to full off. Look out for this if you find one of the inputs to be unresponsive (seeming to have no signal present).

Phono/CD or Line Selector Switch (10, 11, 12)

Allows selection of Phono/CD (L and R) or Line (L and R) inputs. The "LINE" position of this switch selects the line input, and the "CD-Phono" position selects the CD/Phono input.

Channel Level Fader (13, 14, 15)

A stereo Fader that determines the output level of the particular channel.

Channel Cue Switches (16, 17, 18)

When placed in the right hand (CUE) position each of these switches routes a channel's signal to the cue system. When placed in the left-hand position each of these switches routes the channel signal out of the cue system.

Sampler Cue Switch (19)

When placed in the Cue position this switch enables the operator to listen to samples when they are played without the sample being sent to the mixer's output. This means that you can pre-play a sample without interfering with your music. When you are ready to play your sample to the audience, place this switch in the SMP position.

HEADPHONE/CUE SYSTEM:

Cue/Select Switch (21)

When placed in the PGM position, this switch delivers headphone monitoring of all stereo program material present at the output. The PGM+CUE position delivers monitoring of the program (output) material to the left

earcup of the headphones. Material present on the cue bus (see CUE switches [18]) may be heard in the right earcup of the headphones.

The CUE position delivers cue material, in stereo, to the headphones' left and right earcups.

Headphone Mono/Stereo Selection Switch (22)

This switch enables the operator to select either stereo or mono signals through the headphones. This will be found to be particularly useful when the operator uses single-cup mono headphones.

CAUTION: Although you can select mono by using this switch, only 1/4" stereo Tip-Ring-Sleeve jacks should be used for headphones. Do not use a mono (Tip-Sleeve) jack to connect your headphones as this will short out one of the headphone amplifiers and damage to the mixer may result.

Program Headphone Level Fader (23)

Sets PGM sound levels that are available at the headphone socket when PGM (Program) is selected.

Cue Headphone Level Fader (24)

Sets CUE sound levels that are available at the headphone socket when cue is selected.

Headphone Jack (25)

Stereo headphones patched in at this point will allow monitoring of program material or cueing system. Note: Do not use mono headphones with this system, see (22) for explanation.

CROSSFADER:

Crossfade Assign Buttons (26)

The left-hand buttons assign channels 1, 2, and 3 to the left-hand side of the crossfader. The right-hand buttons assign channel 1, 2, and 3 to the right-hand side of the crossfader. In this way it is easily possible to assign one or more channels to each side of the crossfader.

To defeat the crossfader depress all the assign buttons simultaneously. The crossfade will then be non-operational.

You can also defeat the crossfader by pressing down all the assign buttons on one side of the crossfader only, leaving you the option of assigning separate or multiple channels to the other side of the crossfader. See #27 below for more information.

Crossfade Fader (27)

A stereo Fader which delivers crossfade capability between channels 1, 2, and 3 according to the position of the six crossfade assign buttons. Blending and cross fading between all channels is achievable by assigning channels 1, 2, and 3 to either side of the crossfader and moving the crossfader left or right.

For Example: Left-handed ASSIGNED to channel #3 will access channel 3 when the cross fade Fader is placed in the left-hand position. Right-hand ASSIGNED to channel #2 will access channel 2 when the cross fade Fader is placed in the right-hand position.

NOTE: Please remember the way you found to defeat the crossfader (see #26). You may then simply use the channel level controls to crossfade between all the music channels and ignore the crossfader. This is a more "European" technique of crossfading and is preferred by some DJs.

You may also choose to assign, say, two music sources to one side of the crossfader (by pushing two crossfade assign buttons down on one side of the crossfader) and assign, say, one music source to the other side of the crossfader (by pushing one crossfade assign button down on the other side of the crossfader). In this way you

could have, say, two record decks on one side of the crossfader to perform vinyl scratching with a CD track playing a song on the other side of the crossfader and flip between the two by moving the crossfader rapidly from side-to-side. This is an "instrumental-type" technique favored by many skilled DJ performers.

5-Band Equalizer (28)

Used to boost or cut five selected frequency bands according to the placement of the five slide potentiometers.

Program Loop In/Out Switch (29)

When the switch is in the out position, the program loop is bypassed.

NOTE: If nothing is placed in the loop and the switch is moved to the IN position, no signal will flow to the mixer's output jacks. Please check the position of this switch if the mixer doesn't appear to work.

Program MASTER Level (30)

A stereo Fader that determines the overall program level from music channels 1, 2, and 3 and the microphone channel.

LED Arrays (Left and Right) (31)

Two calibrated, LED arrays are provided to visually indicate program output levels.

Power LED (32)

This LED illuminates when the power switch (32) is in the ON position.

Power Switch (33)

Depress to the "On" position to turn the mixer on.

Lamp (34)

A 2-pin XLR jack is provided for connecting an optional gooseneck mixer lamp for illumination in adverse lighting conditions. Peavey accessory lamp number ML-3 is a suitable gooseneck mixer lamp for this purpose.

SAMPLER CONTROLS:

Input Channel Assignment Buttons (35)

Used to assign audio channels to the sampler so a sample may be recorded from a particular audio device. Assigning the device to the sampler is the first thing to do before recording a sample.

Sample Record Button (36)

This button must be selected (red LED illuminates) to activate the sample buttons (38, 39, 40, 41) for recording a sample. The sampler works this way to prevent samples being recorded over by accident. When a sample has been recorded the red LED above the Sample record button is extinguished. It is then necessary to press the sample record button again before you can record another sample.

Length Selection Button (37)

This button is used to select the number of sample partitions available to the operator. When this button is pressed red LEDs illuminate above the PARTITION sample record/play buttons (38, 39, 40, 41) to show the particular sample partition setup.

For one long sample, press the LENGTH button and the 12-Second button. For two half-length samples, press the LENGTH button and the 6 second button. For four quarter-length samples, press the LENGTH button and either of the 3 second buttons. See "How To Use Sampler" at the beginning of this manual (page 3).

CAUTION: When this button is pressed all previously recorded samples will be dumped (erased). Only press this button if you are sure you wish to dispose of the sample information you have previously recorded.

PARTITION Sample Record/Play Buttons (38, 39, 40, and 41)

These buttons are used to record and play back selected samples. 1, 2, or 4 buttons are active depending which buttons have been previously activated by use of the Length Selection button (37).

When recording a sample you may choose either to let the sample record until the particular sample partition runs out of memory (maximum length sample) or to terminate sample recording early.

To record a sample using all of the partition's memory, simply press the Sample RECORD button (36) to arm the Sample record/play buttons and, when you wish to start recording, press and release the PARTITION sample record/play button.

Samples are normally terminated early when you only want a particular part of the audio material to be recorded, such as a few beats or a particular part of a musical phrase.

To terminate a sample recording early simply press the PARTITION sample Record button (36) to arm the Sample record/play buttons and, when you wish to start recording, press and release the Sample record/play button you have chosen for your sample. When you wish recording to stop press the PARTITION sample Record button again and the sampler will stop recording. The next time you press this particular PARTITION sample record/play button, the sample will automatically play back as much material as was recorded.

Stabbing: A very popular use of samplers is to repeat a phrase over and over by stabbing the Sample record/play button quickly and repeatedly. By using this technique you can get rhythmic playback to happen. Let's say you have made two samples: "Hit the Beat" and the "Great Sounds of "Rock 'n' Roll". By taking a sample and stabbing the Sample record/play button you can get the sample to sound like this: ("," stands for a button stab) "Hit, Hit, Hit, Hit the Beat, Hit, Hit, Hit, Hit the beat, H, H, H, Hit, Hit, Hit, Hit the Beat, Hit, Hit, Hit, Hit the Beat," and then play your second sample "Great Sounds of Rock 'n' Roll." Or play "Great Sounds of Rock 'n' Roll on its own: "G, G, G, G, Great, Great, Great, Great, Great sounds of Rock 'n' Roll." How about "Rap?" R, R, R, R, Rap, Rap, Rap. Or "Swing?" S, S, S, S, S, S, Sw, Sw, Sw, Sw, Swing, Swing, Swing.

Stabbing is very dynamic, rhythmic, and compelling effect - try it out for yourself - you'll be pleasantly surprised at how creative you can be and how easy it is to use samples as a dynamic art form.

OVER-RIDE (Music Cut) Switch (42)

When this switch is in the ON position, playing a sample will automatically cut the music while the sample plays, so saving you from having to move the channel faders, etc. so a sample can be clearly heard when you play it. When the switch is in the OFF position this facility is disabled and the music level is not affected when you play a sample.

Repeat Button (43)

This is used to cause a sample to play over and over (a.k.a. looping). To use this facility press the Repeat button and then play a sample. The sample will then play over and over again until the Repeat button is pressed again so switching the repeat facility off.

Here's a neat thing to do; record your samples, making sure they loop rhythmically, and play one of them back with the repeat control on. Now press and release another sample button and the sampler will switch to this other sample; it will also repeat. In this way you can get a rhythm going and flip from sample to sample to give you variety. This is one of the advantages of a sampling mixer that has four built-in sample partitions, you can flip from sample to sample.

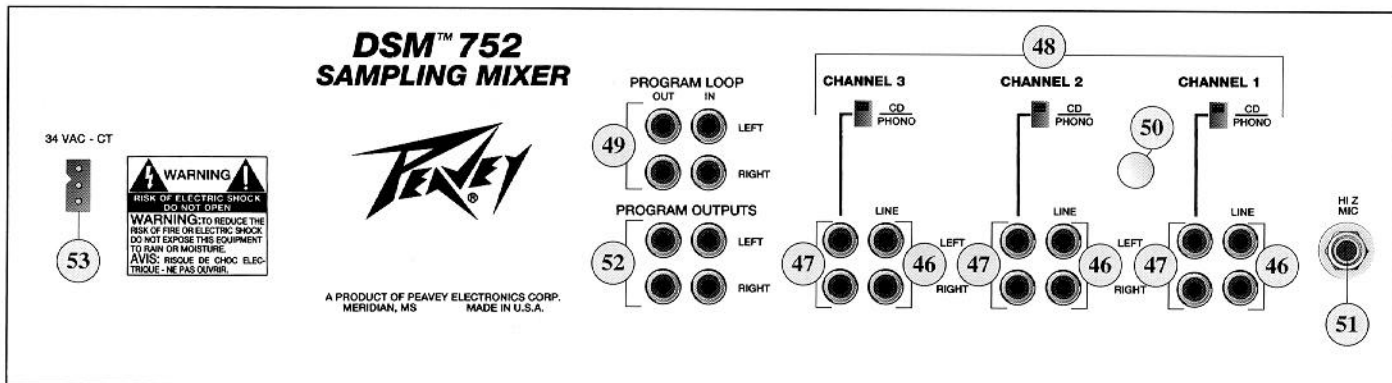
Speed Control (44)

This may be used to speed up or slow down either a previously recorded sample or while actually recording a sample. To record the maximum sample lengths (12, 6, or 3 seconds) this control should be rotated to the counter-clockwise position (all the way to the left). To record the highest resolution, shortest-length samples (6, 3, or 1.5 seconds) this control should be rotated to the clockwise position (all the way to the right).

Play Level Control (45)

This control enables you to set the playback level of your samples to be about the same level as the settings you have used for your audio channels. See tutorial for some other info.

REAR PANEL



CHANNEL INPUTS:

NOTE: Channels 1, 2, and 3 functions are identical.

LINE Inputs (46)

Left and right inputs are provided for "line level" signals from tape decks, CD's or other sources. See also (10, 11, 12) Phono/CD or Line selector Switch.

CD/PHONO Inputs (47)

Left and right inputs are provided for output from turntables, CDs, or other line-level devices, depending on position of the CD/PHONO switch (48) on each channel. See also (10, 11, 12) Phono/CD or Line selector Switch.

CD/PHONO Switch (48)

Selects the CD/PHONO inputs to accept input from either a magnetic phono cartridge (PHONO [switch down] position) or a compact disk or other line source (CD [switch up] position).

Program Loop – Send and Return (49)

Send and return jacks are provided for stereo patching of external effects devices, graphic equalizers, or other signal processing devices.

Chassis Ground Lug (50)

Grounds from other pieces of equipment should be connected at this point to minimize ground loop possibilities between power amps, outboard signal processing units, turntables, etc.

High Impedance 1/4" Tip-Sleeve Input (51)

For use with compatible high-impedance microphones equipped with a 1/4" Tip-Sleeve connector.

PROGRAM OUTPUTS:

Program Outputs (52)

Two Main Output Left and Right jacks are provided for the main (program) output. The outputs at this point should be patched out to the stereo power amplifiers driving the main speaker system. The second pair of outputs may be used to drive lighting controllers or for tape recording.

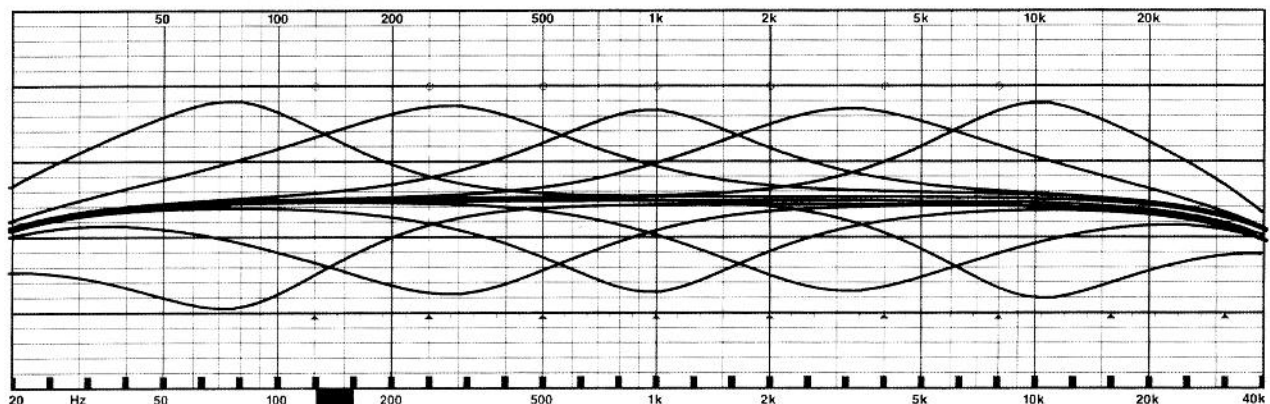
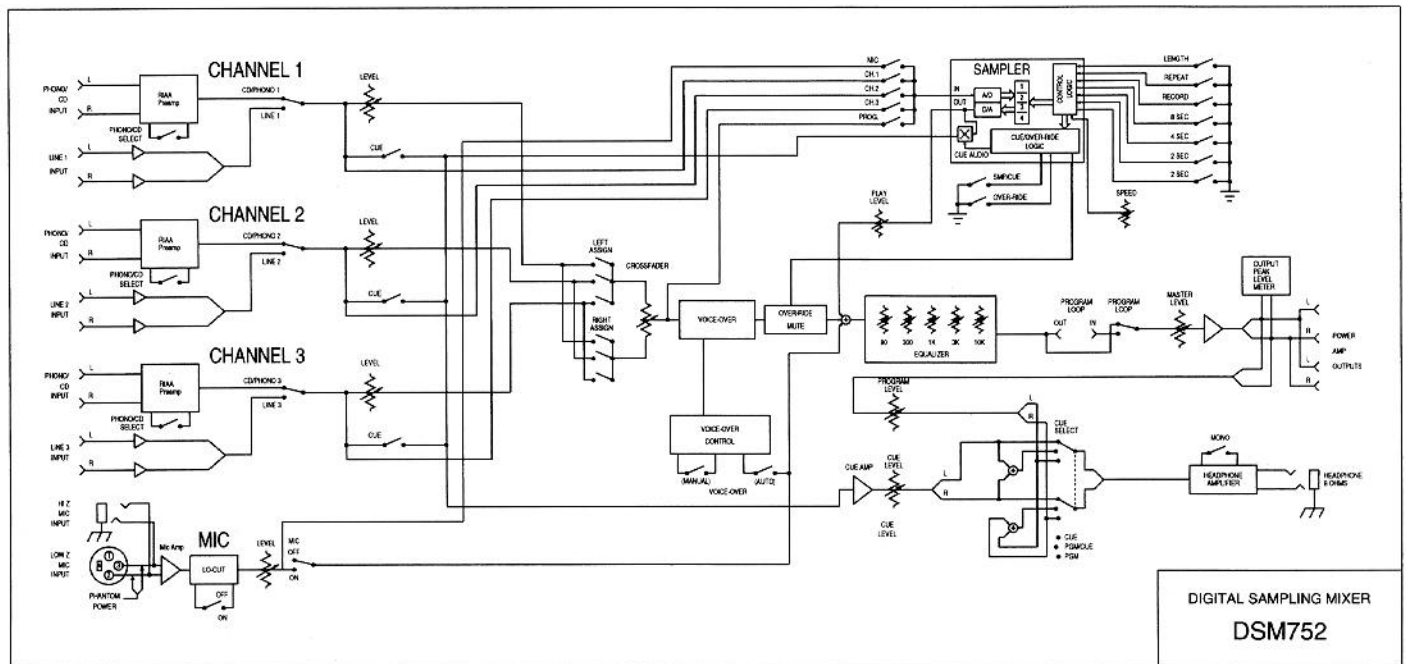
POWER INPUT:

AC Input (53)

External 34 Volt C.T. power supply should be plugged in at this point.

Plug the small connector at the end of the power supply lead into the 34 VAC C.T. socket on the rear of the unit (53) then plug the power supply provided with your DSM 752 into a main AC wall power receptacle.

CAUTION: Use only the power supply that is provided with this product. If the original power supply must be replaced, consult your dealer or the factory for assistance in obtaining the correct replacement. Failure to use the correct power supply could result in fire or shock hazard, extensive circuit damage, decreased performance, or non-operation.



Graphic Equalizer Frequency Response

SPECIFICATIONS

SUMMARY OF FUNCTIONS

Microphone Functions:

One low Z balanced microphone input with phantom power

One Hi-Z microphone input

Automatic voice-over switch

Manual voice-over button

Mic On/Off switch

60 mm stereo level fader

Effects loop in/out switch

Channel 1-3 Functions (Each Channel):

Stereo (RIAA) phono input switchable to CD

Stereo line input

CD/phono selector switch

Stereo selector switch for line input or CD/phono input

60 mm stereo level fader

Independent cue switch for each channel

Master Section:

5-band graphic equalizer

Stereo 10-segment LED display

60 mm stereo program level fader

Cue Section:

Cue headphone level

Program headphone level

Cue/Program headphone selector switch

Stereo/mono switch

CD/Phono Inputs:

Phono position:

Input Sensitivity: -50 dB (3 mV)

Input Impedance: 47 kilohms

Max Input Level @ 1 kHz: -20 dBV (100 mV)

CD position:

Input Sensitivity: -10 dB (.316 Volts)

Input Impedance: 47 kilohms

Max Input Level: +18 dBV (8 Volts)

Line Inputs:

Input Sensitivity: -10 dB (.316 Volts)

Input Impedance: 8.3 kilohms

Max Input Level: +18 dBV (8 Volts)

Microphone Input (Low Z):

Input Sensitivity: -70 dB (.3 mV)

Input Impedance: 3 kilohms

Max Input Level: +6 dBV (2 Volts)

Microphone Input (Hi Z):

Input Sensitivity: -50 dB (3 mV)

Input Impedance: 20 kilohms

Max Input Level: +16 dBV (6.3 Volts)

Microphone Talkover:

Attenuation (voice-over switch enabled or automatic voice-over enabled): 12 dB

Frequency Response:

Phone Inputs (RIAA): +0/-3 dB (20 Hz to 20 kHz)

Line Inputs: +0/-3 dB (20 Hz to 20 kHz)

Headphone: +0/-3 dB (40 Hz to 20 kHz)

Signal-To-Noise Ratios:

Phono: >70 dB

Line: >90 dB

Equalization:

±12 dB at 80 Hz

±12 dB at 100 Hz

±12 dB at 1 kHz

±12 dB at 3 kHz

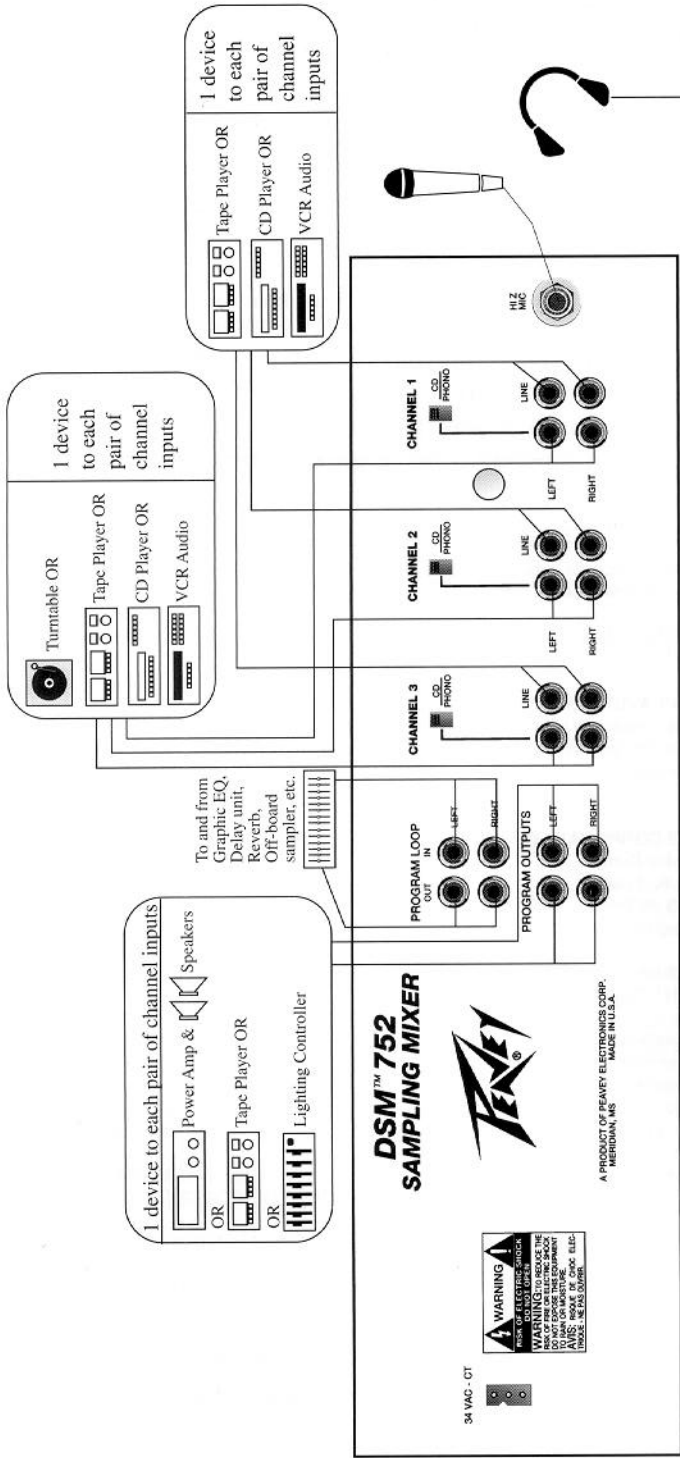
±12 dB at 16 kHz

Microphone Talkover:

Attenuation (voice-over switch enabled): 12 dB

Max Output Level:

+15.5 dBV (6 Volts)



DSM™ 752 SAMPLING MIXER

MIC

MIC LO-CUT OFF ON

AUTO VOICE-OVER OFF ON

VOICE-OVER

STEREO OUTPUT METER

16 VAC

POWER

PEAK LEVEL LEFT RIGHT

STEREO MONO

ASSIGN

1 2 3 4 5 6 7 8 9 10

ASSIGN

1 2 3 4 5 6 7 8 9 10

ASSIGN

1 2 3 4 5 6 7 8 9 10

ASSIGN

1 2 3 4 5 6 7 8 9 10

EQUALIZER

MASTER LEVEL

CHANNEL 3

CHANNEL 2

CHANNEL 1

80 300 1K 3K 10K

SAMPLER

INPUT CHANNEL ASSIGNMENT

MIC 1 CH. 1 CH. 2 CH. 3 PROG. CUE

OVER-RIDE ON OFF

SPEED 75 100 150

PLAN LEVEL 0 10

PGM + CUE CUE

PGM STEREO MONO

CUE / SELECT

LENGTH REPEAT RECORD

12 SEC. 6 SEC. 3 SEC. 3 SEC.

PARTITIONS

1 2 3 4 5 6 7 8 9 10

ASSIGN

1 2 3 4 5 6 7 8 9 10

ASSIGN

1 2 3 4 5 6 7 8 9 10

CUE

8 OHMS

PEAVEY

MADE IN U.S.A.

THIS LIMITED WARRANTY VALID ONLY WHEN PURCHASED AND REGISTERED IN THE UNITED STATES OR CANADA. ALL EXPORTED PRODUCTS ARE SUBJECT TO WARRANTY AND SERVICES TO BE SPECIFIED AND PROVIDED BY THE AUTHORIZED DISTRIBUTOR FOR EACH COUNTRY.
Ces clauses de garantie ne sont valables qu'aux Etats-Unis et au Canada. Dans tout les autres pays, les clauses de garantie et de maintenance sont fixees par le distributeur national et assuree par lui seion la legislation envigueur.

Diese Garantie ist nur in den USA and Kanada gultig. Alle Export-Produkte sind der Garantie und dem Service des Importeurs des jeweiligen Landes unterworfen. Esta garantia es valida solamente cuando el producto es comprado en E.U. continentales o en Canada. Todos los productos que sean comprados en el extranjero, estan sujetos a las garantias y servicio que cada distribuidor autorizado determine y ofrezca en los diferentes paises.

PEAVEY ONE-YEAR LIMITED WARRANTY/REMEDY

PEAVEY ELECTRONICS CORPORATION ("PEAVEY") warrants this product, EXCEPT for covers, footswitches, patchcords, tubes and meters, to be free from defects in material and workmanship for a period of one (1) year from date of purchase, PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is subject to the conditions, exclusions, and limitations hereinafter set forth:

PEAVEY 90-DAY LIMITED WARRANTY ON TUBES AND METERS

If this product contains tubes or meters, Peavey warrants the tubes or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase; PROVIDED, however, that this limited warranty is extended only to the original retail purchaser and is also subject to the conditions, exclusions, and limitations hereinafter set forth.

CONDITIONS, EXCLUSIONS, AND LIMITATIONS OF LIMITED WARRANTIES

These limited warranties shall be void and of no effect, if:

- a. The first purchase of the product is for the purpose of resale; or
- b. The original retail purchase is not made from an AUTHORIZED PEAVEY DEALER; or
- c. The product has been damaged by accident or unreasonable use, neglect, improper service or maintenance, or other causes not arising out of defects in material or workmanship; or
- d. The serial number affixed to the product is altered, defaced, or removed.

In the event of a defect in material and/or workmanship covered by this limited warranty, Peavey will:

- a. In the case of tubes or meters, replace the defective component without charge.
- b. In other covered cases (i.e., cases involving anything other than covers, footswitches, patchcords, tubes or meters), repair the defect in material or workmanship or replace the product, at Peavey's option; and provided, however, that, in any case, all costs of shipping, if necessary, are paid by you, the purchaser.

THE WARRANTY REGISTRATION CARD SHOULD BE ACCURATELY COMPLETED AND MAILED TO AND RECEIVED BY PEAVEY WITHIN FOURTEEN (14) DAYS FROM THE DATE OF YOUR PURCHASE.

In order to obtain service under these warranties, you must:

- a. Bring the defective item to any PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER and present therewith the ORIGINAL PROOF OF PURCHASE supplied to you by the AUTHORIZED PEAVEY DEALER in connection with your purchase from him of this product.
If the DEALER or SERVICE CENTER is unable to provide the necessary warranty service you will be directed to the nearest other PEAVEY AUTHORIZED DEALER or AUTHORIZED PEAVEY SERVICE CENTER which can provide such service.

OR

- b. Ship the defective item, prepaid, to:

PEAVEY ELECTRONICS CORPORATION
International Service Center
326 Hwy. 11 & 80 East
MERIDIAN, MS 39301

including therewith a complete, detailed description of the problem, together with a legible copy of the original PROOF OF PURCHASE and a complete return address. Upon Peavey's receipt of these items:

If the defect is remedial under these limited warranties and the other terms and conditions expressed herein have been complied with, Peavey will provide the necessary warranty service to repair or replace the product and will return it, FREIGHT COLLECT, to you, the purchaser.

Peavey's liability to the purchaser for damages from any cause whatsoever and regardless of the form of action, including negligence, is limited to the actual damages up to the greater of \$500.00 or an amount equal to the purchase price of the product that caused the damage or that is the subject of or is directly related to the cause of action. Such purchase price will be that in effect for the specific product when the cause of action arose. This limitation of liability will not apply to claims for personal injury or damage to real property or tangible personal property allegedly caused by Peavey's negligence. Peavey does not assume liability for personal injury or property damage arising out of or caused by a non-Peavey alteration or attachment, nor does Peavey assume any responsibility for damage to interconnected non-Peavey equipment that may result from the normal functioning and maintenance of the Peavey equipment.

UNDER NO CIRCUMSTANCES WILL PEAVEY BE LIABLE FOR ANY LOST PROFITS, LOST SAVINGS, ANY INCIDENTAL DAMAGES, OR ANY CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE PRODUCT, EVEN IF PEAVEY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

THESE LIMITED WARRANTIES ARE IN LIEU OF ANY AND ALL WARRANTIES, EXPRESSED OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR USE; PROVIDED, HOWEVER, THAT IF THE OTHER TERMS AND CONDITIONS NECESSARY TO THE EXISTENCE OF THE EXPRESSED, LIMITED WARRANTIES, AS HEREINABOVE STATED, HAVE BEEN COMPLIED WITH, IMPLIED WARRANTIES ARE NOT DISCLAIMED DURING THE APPLICABLE ONE-YEAR OR NINETY-DAY PERIOD FROM DATE OF PURCHASE OF THIS PRODUCT.

SOME STATES DO NOT ALLOW LIMITATION ON HOW LONG AN IMPLIED WARRANTY LASTS, OR THE EXCLUSION OR LIMITATION OF INCIDENTAL OR CONSEQUENTIAL DAMAGES, SO THE ABOVE LIMITATIONS OR EXCLUSIONS MAY NOT APPLY TO YOU. THESE LIMITED WARRANTIES GIVE YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS WHICH MAY VARY FROM STATE TO STATE.

THESE LIMITED WARRANTIES ARE THE ONLY EXPRESSED WARRANTIES ON THIS PRODUCT, AND NO OTHER STATEMENT, REPRESENTATION, WARRANTY, OR AGREEMENT BY ANY PERSON SHALL BE VALID OR BINDING UPON PEAVEY.

In the event of any modification or disclaimer of expressed or implied warranties, or any limitation of remedies, contained herein conflicts with applicable law, then such modification, disclaimer or limitation, as the case may be, shall be deemed to be modified to the extent necessary to comply with such law.

Your remedies for breach of these warranties are limited to those remedies provided herein and Peavey Electronics Corporation gives this limited warranty only with respect to equipment purchased in the United States of America.

INSTRUCTIONS — WARRANTY REGISTRATION CARD

1. Mail the completed WARRANTY REGISTRATION CARD to:

PEAVEY ELECTRONICS CORPORATION
POST OFFICE BOX 2898
MERIDIAN, MISSISSIPPI 39302-2898

- a. Keep the PROOF OF PURCHASE. In the event warranty service is required during the warranty period, you will need this document. There will be no identification card issued by Peavey Electronics Corporation.
2. **IMPORTANCE OF WARRANTY REGISTRATION CARDS AND NOTIFICATION OF CHANGES OF ADDRESSES:**
 - a. Completion and mailing of WARRANTY REGISTRATION CARDS — Should notification become necessary for any condition that may require correction, the REGISTRATION CARD will help ensure that you are contacted and properly notified.
 - b. Notice of address changes — If you move from the address shown on the WARRANTY REGISTRATION CARD, you should notify Peavey of the change of address so as to facilitate your receipt of any bulletins or other forms of notification which may become necessary in connection with any condition that may require dissemination of information or correction.
3. You may contact Peavey directly by telephoning (601) 483-5365.

IMPORTANT SAFETY INSTRUCTIONS

WARNING: When using electric products, basic cautions should always be followed, including the following.

1. Read all safety and operating instructions before using this product.
2. All safety and operating instructions should be retained for future reference.
3. Obey all cautions in the operating instructions and on the back of the unit.
4. All operating instructions should be followed.
5. This product should not be used near water, i.e., a bathtub, sink, swimming pool, wet basement, etc.
6. This product should be located so that its position does not interfere with its proper ventilation. It should not be placed flat against a wall or placed in a built-in enclosure that will impede the flow of cooling air.
7. This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.
8. Connect only to a power supply of the type marked on the unit adjacent to the power supply cord.
9. Never break off the ground pin on the power supply cord. For more information on grounding, write for our free booklet "Shock Hazard and Grounding."
10. Power supply cords should always be handled carefully. Never walk or place equipment on power supply cords. Periodically check cords for cuts or signs of stress, especially at the plug and the point where the cord exits the unit.
11. The power supply cord should be unplugged when the unit is to be unused for long periods of time.
12. If this product is to be mounted in an equipment rack, rear support should be provided.
13. Metal parts can be cleaned with a damp rag. The vinyl covering used on some units can be cleaned with a damp rag or an ammonia-based household cleaner if necessary. Disconnect unit from power supply before cleaning.
14. Care should be taken so that objects do not fall and liquids are not spilled into the unit through the ventilation holes or any other openings.
15. This unit should be checked by a qualified service technician if:
 - a. The power supply cord or plug has been damaged.
 - b. Anything has fallen or been spilled into the unit.
 - c. The unit does not operate correctly.
 - d. The unit has been dropped or the enclosure damaged.
16. The user should not attempt to service this equipment. All service work should be done by a qualified service technician.
17. This product should be used only with a cart or stand that is recommended by Peavey Electronics.
18. Exposure to extremely high noise levels may cause a permanent hearing loss. Individuals vary considerably in susceptibility to noise induced hearing loss, but nearly everyone will lose some hearing if exposed to sufficiently intense noise for a sufficient time. The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures.

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1 1/2	102
1	105
1/2	110
1/4 or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss. Ear plugs or protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

SAVE THESE INSTRUCTIONS!



Features and specifications subject to change without notice.

©1994 **Peavey Electronics Corporation** 711 A Street / Meridian, MS 39301 / U.S.A. / (601) 483-5365 / Telex 504115 / Fax 486-1278
#80302091 Printed in U.S.A. 8/94